



## PURE BATHING CULTURE PRAY FOR RAIN

PARTISAN

To hear Sarah Versprille and Daniel Hindman tell it, **Pure Bathing Culture** has always evolved naturally and at a steady pace. "That's really the path we've been on as a band, always putting one foot in front of the other as opportunities presented themselves," Versprille said. "The music just revealed itself to us as we kept going." But for **Pure Bathing Culture's** second album, *Pray for Rain*, the band has taken a big leap forward. You can hear it from the opening notes of their anthemic title track: in Hindman's clean yet serpentine guitar lines interacting with the live rhythm section and Versprille's lucid vocals cutting through it all. *Pray for Rain* is the sound of the group confidently taking a step up to the next level. Producer John Congleton (St. Vincent) pressed the group into unfamiliar and at times uncomfortable territory in the studio. "He tricked me with the guitars on the album," Dan said. "We got the basic tracks down and he asked me to do scratch guitar and then John wouldn't let me go back and do the guitars again. He refused to do any layering." As a result, everything on *Pray for Rain* is pretty much as **Pure Bathing Culture** actually sounds, all analog gear, with virtually no plugins or effects added afterwards, no hiding behind multiple layers... Just pure expression.



## PATTY GRIFFIN SERVANT OF LOVE

THIRTY TIGERS

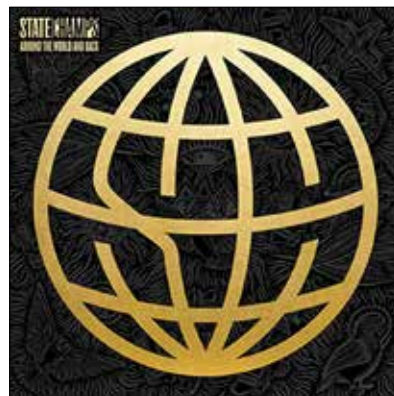
The first quiet piano notes of the title track of **Patty Griffin's** new album, *Servant Of Love* evoke a sense of mystery. "I want to live by your ocean / Moved by the waves / No one can see." Go further into this haunting, jazz-steeped meditation, and that sense turns into a spell. With lulling piano, fathoms-deep bowed bass and improvisational trumpet floating above like a swooping gull, **Griffin** conjures the call of the depths in literal and metaphorical terms ("words from the deep, calling to me...") and invites us on her odyssey to answer that call. In the tradition of mystical poets like Rumi and Rilke, **Patty Griffin** grounds her themes of love and mystery in the experience and rhythms of the everyday, the stuff of life. *Servant Of Love* takes on big ideas, but does so in the vernacular of folk tales, blues chants and jazz gestures. **Griffin's** characteristic expressive vocals—equal measures passion and poignancy—and her potent songwriting blur the lines between the personal, the spiritual and the political. These songs move and persuade while they dive deep. As *Servant Of Love* travels through different musical terrains, a spare, organic quality persists: Love.



## MAJICAL CLOUDZ ARE YOU ALONE?

MATADOR

*Are You Alone?* is the follow up to **Majical Cloudz' Impersonator** – a heart-on-white sleeve statement of intent that brought Devon Welsh and Matthew Otto from the Montreal underground onto arena stages, critics' year end lists, and the hearts and minds of thousands. After the journey they've returned with *Are You Alone?* Armed with little more than the recording equipment used on *Impersonator*, **Majical Cloudz** enlisted friends and family (including Owen Pallett) for only the subtlest of studio embellishment. The record, however, immediately sounds bigger, at once more intense and more immediate - Welsh's voice has evolved from baritone proclamation to a sweeter, almost yearning, croon. It's quickly apparent that the 'you' in the album's title and many of its lyrics are meant to address everyone with whom we share love & friendship, sorrow & laughter. The answer to "Are You Alone?" is also resolved throughout.



## STATE CHAMPS AROUND THE WORLD AND BACK

PURE NOISE RECORDS

**State Champs** play the sort of sturdy, reliable pop-punk that still hits all the energetic sweet spots that will always fuel and confound the trappings of youth. But where most of these sorts of bands keep things rolling by keeping things simple, **State Champs' new album, Around The World And Back** is ridiculously packed with more hooks, subtle rhythmic shifts, and filigree than most bands can muster over the course of an entire career. They don't skimp on the production either – *Around The World And Back* is just as ornate as anything that you might find on the radio. Like the songs themselves, *Around The World And Back* has lots of sonic ear candy without sacrificing gnarly, buzzsaw guitars that cut through the mix and get the serotonin flowing. It's even got a soft spot in "Around the World" – an acoustic duet with Jule Vera frontwoman Ansley Newman (tweak the delivery and this could be a country radio hit). Of course, the subject matter is about clumsiness and frustrations of relationships but, hey, I guess that is growing up. Besides, why waste all these hooks on politics? We may never achieve world peace, but getting to 2<sup>nd</sup> base is certainly attainable. Crank it!



## WOLF EYES I AM A PROBLEM: MIND IN PIECES

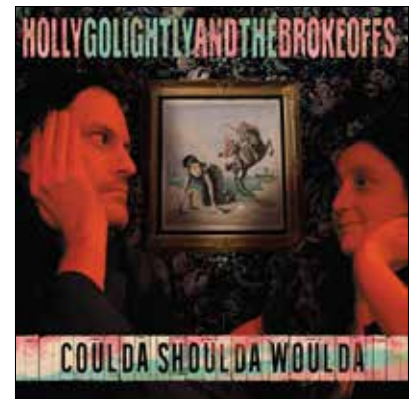
THIRD MAN

Having eschewed the "noise" moniker to describe their sound in favor of the self-proclaimed "Trip Metal", **Wolf Eyes** are at the forefront of a wide-ranging, experimental, impossible-to-categorize world. With over 500 releases since their inception in 1997, the group has been lauded by Thurston Moore, Henry Rollins and countless other stoned basement malcontents. With previous full-lengths on labels like Sub Pop and Troubleman, *I Am a Problem: Mind in Pieces* is their debut release for Third Man Records and signals an ever-so-slight shift with the appearance of guitar and even drums. *I Am Problem* finds the trio are at their peak: relaxed but knife-focused. Not a second is wasted on the streamlined atmosphere of scruffy scotch tape-electronics musique' concrete foundation of splatter used to raise up a monument of individualism and idiosyncratic homemade misfired dribbling rock and roll with a new messed up misconfigured face. *I am a Problem* is a classic **Wolf Eyes** record in that no one would've ever predicted a pulverizing left-turn at this juncture of the band's career. This is social audio dissent.



**THE NEIGHBOURHOOD  
WIPED OUT!**  
COLUMBIA

Don't let the spelling of its name fool you: **The Neighbourhood** is very much an American band. But the band's dynamic atmospheres and the soulful vocals of Jesse Rutherford could easily have you thinking they were the latest Next Big Thing from across the pond. But **The Neighbourhood** are very much from Los Angeles – and you likely know them already from its ubiquitous 2013 single, "Sweater Weather." With "R.I.P. 2 My Youth," the first single from the band's new album, *Wiped Out!*, **The Neighbourhood** are celebrating a new metamorphosis. It's a song that speaks for itself – and it's fitting that it closes an album filled with topics that, on the surface, seem specific to El Lay, yet are more relatable that you think: "Cry Baby," "Daddy Issues," "Greetings from California" (see what they did there?), "Ferrari," and "Single," etc. But it's to **The Neighbourhood's** great credit that they approach the subject matter with their unique brand of gauzy R&B rather than impressionistic sleaze. As a result, *Wiped Out!* is a haunting and engrossing listen. Exhaustion rarely sounds this chill.



**HOLLY GOLIGHTLY AND THE BROKEOFFS  
COULDA SHOULD DA WOULD DA**  
MRI

Over the course of a career that spans over 25 years and more than 35 albums, **Holly Golightly** has established a singular niche as one of rock 'n' roll's fiercest iconoclasts. *Coulda Shoulda Woulda*, is the eighth **Holly Golightly** and the **Brokeoffs** album, and it boasts some of **Holly** and co-conspirator Lawyer Dave's most accomplished and compelling work to date, with **Holly's** unmistakable voice gracing such persuasive tunes as the raw gospel-thrash workout "Heaven Buy and Buy," the fearsome white-trash tango "Apt. 34," the bittersweet waltz "Jackhammer," the heart-tugging holiday-themed "Christmas Is a Lie" and the crunching, anthemic title track. Lawyer Dave lends his distinctive vocal growl to the gospel-inflected "Jump in the River" and "No Judgment Day," the dance-crazed "Karate" and the desolate duet "Lonesome Grave." Meanwhile, the duo indulges their taste for oddball vintage covers with "Marijuana, the Devil's Flower," a cautionary country tale originally recorded in the 1950s by the mysterious Mr. Sunshine. As they have with their last few albums, **Holly** and Dave recorded *Coulda, Shoulda, Woulda* on the Georgia farm, calling in neighbor Jeff Walls, of Woggles / Guadalcanal Diary fame, to add guitar on three tracks.



**SOLDIERS OF FORTUNE  
EARLY RISERS**  
MEXICAN SUMMER

*Early Risers* is **Soldiers of Fortune's** second album. They have been called a NYC hard rock improv collective – a description they really hate but is apt nonetheless. The band consists of Brad Truax (so many bands, but dude, Interpol?), Kid Millions (Man Forever, Oneida), Barry London (fuck yeah Oneida), Matt Sweeney (Chavez being his LEAST well-known operation should tell you something), Jesper Eklow (Meandering Tedium, sorry, Endless Boogie), Mike Bones already, and the elusive Papa Crazee (heavy early riser in team Oneida). For *Early Risers*, **Soldiers of Fortune** enlisted the superior vocal stylings of the bands Healer, Shaman and Answer Clark, "Yeremias" Bronson, Stephen Malkmus, Cass McCombs, Dan Melchior, Ethan Miller and Matt McAuley were also enlisted. The result is the sound of utter confusion and unfocused tender hatred in song form. Meaning, we are truly obsessed with this album. You will be, too... Unless, of course, yr some sorta normcore lame-o.



**ISRAEL NASH  
SILVER SEASON**  
LOOSE MUSIC

Cosmos-wrangling Americana upstart **Israel Nash** returns from Texas Hill Country with *Silver Season* – a deeply gorgeous and wholly immersive nine-song set that plays less like an album, and more like a cross section of time and space. *Silver Season* is **Nash's** fourth LP ventures farther down the acid soaked trail blazed by 2013's *Rain Plans*, arriving in lush and expansive territory. From the warm drift and easy elasticity of "Strangers" (one of two cuts that verge on seven minutes) to the holler-along gospel of "The Rag & Bone Man," *Silver Season* feels like a living thing. That's a product of the wild five-man sessions that took place in the sweltering Quonset (with beer breaks, and slingshot target practice using the empties). It's also due to the care put into taming all of that good noise, with engineer Ted Young (Kurt Vile, Sonic Youth) returning to the mix. The analog hum grounds the guitar wizardry, while the depth of sound ties the band to the pasture that surrounds. *Silver Season* is best played loudly, and sounds wonderful in headphones.



**THE LONELY WILD  
CHASING WHITE LIGHT**  
EONE MUSIC

It's difficult to write about death in a way that isn't morose or dispiriting. The subject, long turned over by artists of all kinds, is inherently sad. But on *Chasing White Light*, **The Lonely Wild** reflects on death in a way that is both accepting and uplifting. The album, which follows the Los Angeles group's 2013 effort *The Sun As it Comes*, was born last year as frontman Andrew Carroll was faced with the death of his wife's grandmother. "When that happens to people you know and love, you often pause and reflect on people you've known who've passed away," he notes. "And then the topic started coming out in songs naturally." Once written, these songs were transformed at John Vanderslice's Tiny Telephone Studios in San Francisco. Working with Vanderslice marked the band's first experience with a producer on an album. He had a huge impact on the sonic landscape of *Chasing White Light*, affording the musicians the opportunity to add harpsichord and cello to the proceedings, as well as analog synthesizers and electric organs, and recorded the entire album to tape. Instead of recreating the band's demos, Vanderslice forced them out of their comfort zone, encouraging each song to evolve into its best incarnation. As such, *Chasing White Light* is a celebration of life.





**ESCAPE THE FATE  
HATE ME**

ELEVEN SEVEN MUSIC

When a band has had as storied and, at times, controversial a first decade in the limelight as **Escape The Fate**, there is often a temptation to focus on that past, rather than concentrating on the future. Yet as they stand on the cusp of releasing their fifth, and arguably most significant studio album to date, **Hate Me**, the upcoming chapters of the Vegas quartet's career not only look bright, but are set to resolutely be their best yet. "This new album is, without any question in my mind, the best thing that has ever borne the **Escape The Fate** name by a distance," enthuses frontman Craig Mabbitt with no hint of hesitation. A remarkable statement given the last two **Escape The Fate** records gatecrashed the Billboard Top 30. "Sonically we've always been a diverse band who have everything from ballads to really heavy songs — and our fans expect that — but I think on this album we've gone full force with it. The heaviest songs are the heaviest we've ever written, and the poppy songs are the poppiest we've ever done. We came to this kind of 'Who cares what people think of us' realization this time around — we're amplifying everything that we love about this band in all directions and it has been incredibly liberating."



**JULIA HOLTER  
HAVE YOU IN MY WILDERNESS**

DOMINO

**Have You In My Wilderness** is **Julia Holter's** most intimate album yet, a collection of radiant ballads. Her follow-up to 2013's widely celebrated **Loud City Song** explores love, trust, and power in human relationships. While love songs are familiar fodder in pop music, **Holter** manages to stay fascinatingly oblique and enigmatic on her new album. **Have You In My Wilderness** is also **Holter's** most sonically intimate album. Here, she and producer Cole Marsden Greif-Neill lift her voice out of the layers of smeared, hazy effects, putting her vocals front and center in the mix. The result is striking—it sounds as if **Holter** is singing right in your ear. It sounds clear and vivid, but also disarmingly personal. The focused warm sound and instrumentation — dense strings, subtle synth pads — adds to the effect. **Have You In My Wilderness** deals with dark themes, but it also features some of the most sublime and transcendent music **Holter** has ever written. The ten songs on the album are shimmering and dreamlike, wandering the liminal space between the conscious and the subconscious.



**JAZZ AT LINCOLN CENTER ORCHESTRA  
WITH WYNTON MARSALIS  
BIG BAND HOLIDAYS**

BLUE ENGINE RECORDS

Blue Engine Records — **Jazz at Lincoln Center's** very own label — celebrates the most wonderful time of the year with the release of **Big Band Holidays**, a compilation of holiday classics performed live by the world-renowned **Jazz at Lincoln Center Orchestra with Wynton Marsalis**. Special guests on **Big Band Holidays** are some of today's commanding new voices in jazz: René Marie, Cécile McLorin Salvant and more. Every December for more than a decade, the critically acclaimed **Jazz at Lincoln Center Orchestra with Wynton Marsalis** and an all-star roster of guest vocalists have explored the canon of holiday standards to perform new and traditional arrangements of Yuletide favorites. These **Big Band Holidays** concerts have become a seasonal tradition among jazz lovers and families. Blue Engine Records has assembled highlights from these historical performances to make them available on record for the first time. Also available on 180-gram vinyl!



**FOXING  
DEALER**

TRIPLE CROWN

St. Louis, Missouri quintet **Foxing** are back with their sophomore album, **Dealer**, and people are rightly freaking out over it — even those chill types at NPR are freaking out about the band's latest single: "The Magdalene" is among one of **Foxing's** most muted offerings, devotional in tone but pulsing with curiosity. It's lushly textured with guitars that play off pizzicato violin and the briefest of smooth-jazz sax, a winking nod to the sacred-n-sexy goings-on. But as the song builds to a climax through synths darting to the heavens and a violin that takes over the melody sung by Murphy, the raging guitars are mixed underneath it all, as if they cover in fear of damnation." Produced by Matt Bayles (Minus the Bear, Mastodon), **Dealer** sees **Foxing** transcending their widely acclaimed 2015 debut full-length **The Albatross**, which won widespread acclaim from outlets such as Pitchfork, The AV Club and Stereogum. Honest, lush, and fragile, **Dealer** sees **Foxing** pushing both their songwriting and their musical boundaries, risks that pay off in spades across the album's 11 tracks.



**CIRCA SURVIVE  
JUTURNA: DELUXE TEN YEAR EDITION**

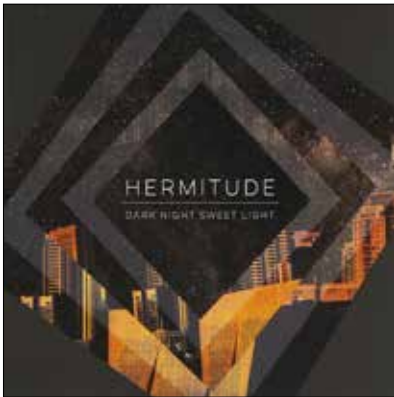
EQUAL VISION

In their decade-plus career, **Circa Survive** has continued to challenge itself and test the boundaries of musical genres. With each album they've gone outside their musical comfort zone, jumping between post-rock, psychedelic, prog, post-hardcore and shoegaze, creating a sound that's uniquely theirs yet has the power to connect with a wide swath of music fans. **Circa Survive** formed in 2004 in Doylestown, Pennsylvania. It didn't take long for them to catch people's eyes and ears, both for their standout debut album, **Juturna**. Named after the Roman goddess of fountains, wells and springs, **Juturna** was named as such to symbolize a new beginning for the band members, many of whom — particularly singer Anthony Green — were already in bands of note. Dismissing the notion that it's a concept album based on the novel **House of Leaves** and / or the film **Eternal Sunshine of the Spotless Mind**, **Juturna** is a concept album of some sort — and while figuring out what was going on with the lyrics became an obsession for fans, it was almost as fun to get caught up in the album's intricate songwriting and trippy production, that somehow combined jazz, shoegaze, and King Crimson. A decade later and **Juturna** still baffles and captivates — and this anniversary edition is essential.



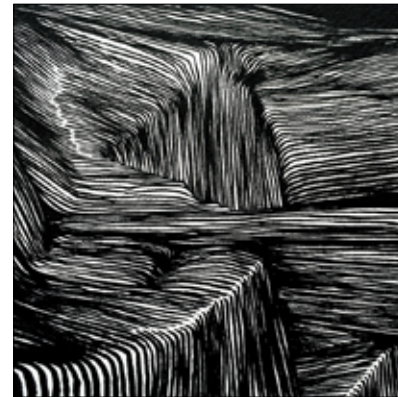
**NATALIE MERCHANT**  
**PARADISE IS THERE: THE NEW TIGERLILY RECORDINGS**  
 NONESUCH

*Paradise Is There: The New Tigerlily Recordings* is a collection of all-new recordings that revisits **Natalie Merchant's** multi-platinum solo debut, *Tigerlily*, originally released in 1995 following her departure from 10,000 Maniacs. The new release is accompanied by a documentary DVD. The memoir-style film contains live performances, archival footage, and interviews with musicians, friends, and fans about the influence the songs of *Tigerlily* have had over the past 20 years. *Tigerlily* was described by the *New York Times* in 1995 as "an anomaly in a music scene in which reckless female performers reign supreme." The album sold more than five million copies worldwide and featured the popular hit singles "Carnival," "Wonder," and "Jealousy." *Paradise Is There* presents the songs as they have evolved over the past two decades of live performance. "*Tigerlily* is the most significant album I've made because it defined me as an independent songwriter," **Merchant** explains, "It also created a bond between me and an audience that has supported and sustained me for 20 years. I decided to make the *Paradise Is There* album and film for them, to honor the journey that we, and these songs, have all taken. Time has changed them as much as it has changed me."



**HERMITUDE**  
**DARK NIGHT SWEET LIGHT**  
 NETTWERK

**Hermitude**, the award-winning electronic duo based in Sydney, have fast become one of Australia's most in-demand touring acts and are set to make further inroads in the 2015 with festivals slots at Lollapalooza, Governor's Ball, Lightning In A Bottle, Wakarusa, Counterpoint, Osheaga, HARD Summer, Summer Camp Music Festival and most recently at SXSW and BUKU Music + Art Project. Multi-instrumentalists, Luke Dubber (aka Luke Dubs) and Angus Stuart (aka El Gusto), have collaborated since they were 16 and 11, respectively. With the Platinum-selling *HyperParadise*, the band won Australia's Music Prize, modeled after Britain's Mercury Music Prize and Canada's Polaris Prize, whose single goal is to identify and reward the most outstanding creative Australian album of the year. **Hermitude** beat a shortlist of talented artists, including Tame Impala, The Presets and friend/collaborator, electronic producer and instrumentalist Flume. *Dark Night Sweet Light* is the long awaited follow-up to *HyperParadise*, a beautifully inventive record of future beats and electronica.



**MARITIME**  
**MAGNETIC BODIES / MAPS OF BONES**  
 DANGEROUS BIRD RECORDS

Dan Didier and Davey von Bohlen have been playing music together for 20 years now. More than half of that time has been spent with **Maritime**, though between 2011's gorgeously down-the-middle *Human Hearts* and the thoughtful, tuneful new *Magnetic Bodies/Maps Of Bones*, they took a little trip down memory lane by reuniting their old band, The Promise Ring – and some of that reunion-inspired energy found its way into **Maritime** album number five. *Magnetic Bodies/Maps Of Bones* feels a little more risky, a little weirder, a little more oblique in its sentiment but nonetheless purposeful. Von Bohlen's words, especially, are back to their old impressionism: "I don't know what "I wasn't born / You just wrote me in" means and yet I sort of do, once he sings it enough times. I hear pathos one minute and unbridled joy another. Think The Cure on the intro to "Satellite Love" and Built To Spill in "Inside Out." On "Roaming Empire," Davey claims, like so many before him, that he knew more than that he does now, but it's never that simple. With *Magnetic Bodies/Maps Of Bones*, **Maritime** feels younger than its years, and yet in full possession of its own hard-won wisdom and experience. It feels like a band with nothing to prove, but that's going to prove it anyway.



**MAIA SHARP**  
**THE DASH BETWEEN THE DATES**  
 ENTERTAINMENT ONE

"It's not a concept album, says **Maia Sharp** about *The Dash Between The Dates* "But I was trying to look at things with a wider-angle lens and bring more breadth to the songs without sacrificing the intimacy. Maybe that's the concept." In a career that spans two decades, the California native has established a reputation as a songwriter's songwriter, possessing a seamless sense of craft as well as an uncanny knack for cutting straight to the heart of complex emotional issues. In the process, she's won a passionate grass-roots fan base, while seeing her compositions covered by artists from across the musical spectrum. **Sharp** co-produced the new album with multi-instrumentalist and longtime collaborator Linda Taylor. In addition to **Sharp's** vocals, guitar, keyboards and saxophone, and Taylor's guitars, bass, keys and programming, *The Dash Between The Dates* features notable contributions from Eurythmics co-founder Dave Stewart (who co-wrote and plays guitar on "Maybe Tonight"), acclaimed solo artist Lizz Wright ("You Know Where I'll Be" and "I Don't Want Anything to Change"), singer-songwriter Gabe Dixon ("Underneath"), legendary vocalist Arnold McCuller ("Nothing But the Radio," "Phoenix" and "Real Love").



**BEACH SLANG**  
**THE THINGS WE DO TO FIND PEOPLE WHO FEEL LIKE US**  
 POLYVINYL

We've been waiting for a while and finally it's here. Over the past two years **Beach Slang** have proved themselves as a band who can write memorable songs, share that energy live and create a community of like-minded fans but they've always been missing one important element: An album. Luckily the band's full-length *The Things We Do To Find People Who Feel Like Us* is the culmination of their collective career and picks up where their two critically acclaimed 7-inches, 2014's *Cheap Thrills On A Dead End Street* and *Who Would Ever Want Something So Broken?* left off. The feelings of youth and vulnerability lie at the core of **Beach Slang's** music, which is part punk, part pop and all catharsis. It references the ghosts of the Replacements but keeps one foot firmly rooted in the present. It's fun and it's serious. It's sad but it isn't. It's **Beach Slang**. *While The Things We Do To Find People Who Feel Like Us* further expands on **Beach Slang's** unique sound, it also showcases their sonic diversity. From the shoe-gazing sheen of "Noisy Heaven" to the downbeat dreaminess of "Porno Love" and refracted rage of "Young & Alive," the album is a fuzzed-out masterpiece that takes influence from the past while staying rooted in the present. It's been worth the wait.





## CAR SEAT HEADREST TEENS OF STYLE

MATADOR

**Car Seat Headrest** is the project of Seattle singer / songwriter Will Toledo. With a vision that is both sweeping in scope and intimately personal, **Car Seat Headrest** embodies the DIY ethos at its best. **Car Seat Headrest** began in 2010 in Will's hometown of Leesburg, Virginia. Needing a place of solitude (and soundproofing) where he could record his occasionally frantic vocals undisturbed, a 17-year-old Will set up shop in the family car (hence the name). From this humble origin, he has since built up a catalogue of staggering breadth and depth. In the last five years there have been over ten releases under the **Car Seat Headrest** name, one of which exceeds two hours in length – hell, **Teen of Style** will be his second album of 2015. While the songs of **Car Seat Headrest** are often long and complex, they are anchored by irresistible melodies and a piercing emotional directness. Dispersed across the globe, the **CSH** fan-base is the definition of a cult following: several thousand Internet denizens who deeply connect with Will's intensely honest and unfiltered approach to writing and performing. With the release of **Teens of Style** – an intriguing collection of lo-fi pop epics – you can expect that number to grow.



## JILL ANDREWS THE WAR INSIDE

VULTURE VULTURE

With **The War Inside**, **Jill Andrews** shines a light on her own struggles and successes, tying the songs together with a new sound that mixes her folk background with a wider set of influences. "When I set out to make this album," she explains, "I wanted it to feel like me - but me moving, me progressing. I wanted to stretch my legs a bit. My producer, Will Sayles, and I spent a lot of time in the studio experimenting with different sounds and different feels to really bring the songs to life." As such, **The War Inside** reaches into the pop and indie rock world, while still tipping its hat to **Andrews'** Appalachian, East Tennessee roots. Longtime friend Seth Avett (of, yes, The Avett Brothers) even makes an appearance, singing a duet with **Andrews** on "I'm So In Love With You." These songs feel present, and they're delivered the way **Andrews** always delivers them: with raw emotion that is as real to her as it is to the listener.



## WHITE REAPER WHITE REAPER DOES IT AGAIN

POLYVINYL

Like everything **White Reaper** does, the band's trajectory from regional act renowned for its high-intensity shows to national touring group was accomplished at the speed of 0 to 60. Enter **White Reaper Does It Again**: a raucous debut full-length from a bunch of barely 20-somethings who have more fun on a Tuesday night than you do on a Saturday. Recorded in **White Reaper's** hometown of Louisville, KY, with engineer Kevin Ratterman (Young Widows, Coliseum), **WRDIA** is a pure rock 'n' roll adrenaline shot: vicious guitar scratches, elastic bass, sugary keyboard leads, and thudding drums that will inevitably give your heartbeat a new rhythm. Opening track/lead single "Make Me Wanna Die" counts off to detonation before quickly ensnaring the listener in a melodic force field of fuzz and distortion, highlighted by bright keyboard tones sending out signal flares through the haze. Tony Esposito's punk snarl takes center stage on "I Don't Think She Cares," a two-minute ripper that romps and stomps like a certain girl on a certain guy's heart. Far from pausing to take a breath, the record's b-side is just as eager to accommodate those with a beer in one hand and a limitless fount of energy to burn. Play loud!!!



## !!! AS IF

WARP

**As If** is the 6th studio album from **!!!** (or CHK-CHK-CHK if yr one of those). As ever, **!!!** are tight with their grooves yet loose with their experimentation. Opening with off-kilter funk song 'All U Writers' (first released as a 12" single on Record Store Day), the album plays with taut rhythms, diva house vocals, and extended disco repetitions – often on the same song, in the case of 'Freedom! '15'. Elsewhere are goofball rock-outs ('Bam City') and raw acid dance cuts ('I Feel So Free (Citation Needed)'). It's an album that manages to feel totally free, yet also totally focused. Mojo has hailed the record as their best yet while venerable music website *The Quietus* (quite possibly the best music site on the Web) says: "Thanks to its commendable "let's throw shit at the wall and see what sticks" approach, **As If** contains more dizzying peaks and valleys than a Zorb ride through Derbyshire (and leaves you twice as exhausted). Possibly the most fun you'll ever have once before throwing in the towel and doing something valuable with your life" – which is a British way of saying "You should buy the shit out of this and start dancing your ass off!" Okay? OKAY!!!



## TIMMY'S ORGANISM HEARTLESS HEATHEN

THIRD MAN

Fronting some of the most original, compelling and unpredictable bands (not only in Detroit, but the world) for over two decades, Tim Lampinen's work with the Epileptix, Clone Defects, and Human Eye has always held a rapturous cult following. Yet his work with his current trio, **Timmy's Organism**, presents Lampinen (aka Timmy Vulgar) along with bassist Jeff Giant and drummer Blake Hill, ready for their close-up. With **Heartless Heathen** the group touches on their artistic and spiritual forbears of Captain Beethart and Destroy All Monsters, while amply ramping up the slop culture rapture of classic punk 'n' roll like Chrome, Crime, and the Damned as well as contemporaries like These Oh Sees. There's a reason why Lampinen won a \$25,000 Kresge Grant for his work with his bands – he creates music that borders on art, live shows that border on theater. It's high time the rest of the world takes notice. Just take it from the ultimate punkers at *Maximum Rock n' Roll*: "How can KURT VILE fans sleep at night knowing that this fucking guy is out there, ruling the universe? Seriously, Timmy Vulgar - makes everyone else look like a fucking joke."



## VIDEO THE ENTERTAINERS

THIRD MAN

There's no band that can lay claim to being the true best in the business, except **VIDEO** (ALL CAPS 'cause they mean BUSINESS). Crawling from the musical wasteland that is Texas, their intentions are simple: they want to own the world. While the band features members of Bad Sports, Wiccans, Radioactivity, and the Wax Museums (just to name a few), **VIDEO** stands on its own as one of the most powerful and visceral bands active today. Combining equal parts snotty punk, hard rock, and melodic dissonance, **VIDEO** are pioneers of their own subgenre: Hate Wave (though, if we're being honest, Drive Like Jehu or ...And You Will Know Us By The Trail Of Dead may disagree). Still, going well beyond the confines of paint by numbers punk, and generic, flaccid garage rock, **VIDEO** forges a new cult like movement on their new album, **The Entertainers**. So pay attention, consumers, and don't miss out on the best thing going today. Free yourself of the shackles of Banjo Rock! Long Live The New Faith, Long Live **VIDEO**.



## CEELO HEART BLANCHE

ATLANTIC

**Ceelo Green** – "The Soul Machine" – has one of the most elastic voices to ever grace the airwaves. And even though his mouth has, erm... gotten him into some hot water – and, no, we're not talking about his worldwide smash, "Fuh..." I mean "Forget You" – that same mouth looks to music for solace and redemption. **Heart Blanche** is a bear hug of an album, with songs that are strong enough to reach the cheap seats while maintaining a production standard that will impress the most discerning Hip Hop heads, as evidenced by the tears-of-a-clown lament of "Robin Williams," the soaring "Music To My Soul" (which gives multiple shout-outs to the Dungeon Family – the Atlanta crew with whom **Ceelo** cut his teeth), and "Sign of the Times" which eschews and obvious chance to sample Prince to instead make sweet, sweet love to the theme song from "Taxi." Mark Ronson, Charlie Puth, and Wallpaper, are among the guests.



## ALEX G BEACH MUSIC

DOMINO

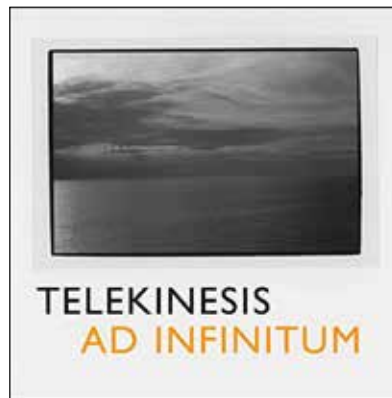
Over the course of six self-recorded and mostly self-released LPs, **Alex G** has built a body of work unassuming in its presentation but astounding in its depth. **Beach Music**, his seventh full-length and his debut with Domino, was written and recorded in Giannascoli's apartment between the Fall of 2014 and the Spring of 2015, during breaks from touring with the likes of Elvis Depressedly, Cymbals Eat Guitars, and Gardens & Villa. While its predecessors often came in uninterrupted bursts—from his head to the Internet in a matter of hours and days — **Beach Music** was shaped in part by Giannascoli adapting to life as a touring musician. Songs were written within months of one another rather than all at once, with influences ranging from noise music to piano-based laments to Southern rock to the rhythmic focus of techno—whatever he happened to be most interested in at the time. The result is Giannascoli's most cohesive and beautiful work to date; a stand-out addition to a catalog whose rewards continue to evolve and multiply with every listen.



## BOB DYLAN THE BEST OF THE CUTTING EDGE 1965-1966: THE BOOTLEG SERIES, VOL. 12

LEGACY

Between 1965 and 1966 **Bob Dylan** recorded three albums that many believe changed the course of modern music: *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. **The Cutting Edge 1965-1966: The Bootleg Series Volume 12** takes you inside the studio during the recording of those three albums. With a staggering wealth of unreleased songs, outtakes, rehearsals and alternate versions - **The Cutting Edge** provides a unique insight into a legendary icon's creative process. This 2-CD set features the best of **Bob Dylan's** unreleased studio recordings from 1965 and 1966, including alternate versions of songs such as 'Like A Rolling Stone', 'Desolation Row', 'Visions Of Johanna' and 'Highway 61 Revisited'. Packaged with a 60-page booklet with exclusive photography and liner notes. **The Cutting Edge 1965-1966: The Bootleg Series Volume 12** is also available on vinyl, as a 6-disc set (which features even more tracks, a bigger book, and the complete 16-take session for 'Like A Rolling Stone'), and an 18-disc set that features every damn note Dylan recorded during these sessions... But it's limited to 5,000 copies worldwide, so bribe Santa now. Regardless, **The Cutting Edge** is a fascinating glimpse of a true genius at work.



## TELEKINESIS AD INFINITUM

MERGE

**Telekinesis'** Michael Lerner found himself in a predicament. In just under five years, he had released three fantastic records, toured all over the world and enthralled fans of his infectious, ebullient power pop. Newly married and happily ensconced in the home studio, Lerner found himself asking the question that has haunted modestly successful bands down the ages: What do you do after the rock and roll dreams you had when you were 19 have come true? "I was not excited at all," Lerner recalls I just could not make another power-pop album." **Ad Infinitum** is a different animal. It feels less like a time capsule and more like a time machine. In the movie version of the story, Lerner would stumble on his way down the stairs, hit his head, and wake up in 1983, and the only way he could get back to the present day would be to make a record using available instruments. Then he'd wake in 2015 to discover he'd been in his basement studio all along. And the record he'd made in that strange dream state would turn out to be **Ad Infinitum**, the most ambitious, assured, and totally radical **Telekinesis** release to date. It may seem jarring at first, but by the time you hit "Courtesy Phone," "Sleep In," and the mid-fi New Order trash of "Edgewood" you'll be too busy dancing to care.



## OH HELLOS DEAR WORMWOOD

ELEKTRA

**The Oh Hellos** began in a cluttered bedroom, where siblings Maggie and Tyler Heath (born and raised in southern Texas) recorded their self-titled EP in 2011. In the fall of 2012, the sibling duo released their debut full-length record *Through the Deep*, **Dark Valley**, an album full of regret and redemption, which they wrote, recorded, produced, mixed, and mastered themselves. Their second full-length album, **Dear Wormwood**, is a collection of songs inspired in part by C.S. Lewis' *The Screwtape Letters* and Patrick Rothfuss' *The Name of the Wind*, mythology and folklore, and apocalyptic literature. The album tells the story of a protagonist trapped in an abusive relationship, by way of letters written to the antagonist. It was recorded, piece by piece, in the house where Maggie and Tyler live in San Marcos, TX, and much like **The Oh Hellos'** live performance, the album presents two alternating faces: at times delicate, intimate, affectionate; and at others, soaring and towering and joyfully explosive. Their influences range from Fleet Foxes and Sufjan Stevens to The Middle East and the Muppets, bending and blending styles and genres into a unique mixture of eclectic folk rock.